

Carolina's Newsweekly

OSCEOLA

April 6,
1978

Tackling Tom Elliott

Harold Taylor Takes on the boss

See Page Three



Harold Taylor

The Inside Story

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The Lt. Governor is the fifth wheel of South Carolina government. One of the people running for the job wants to redefine the office, and, just maybe, bring it into the mainstream.

Cheap Shots...P. 2

York County sets a new standard in the protection of female prisoners, and Dick Riley discovers that nothing beats a good party when it comes to igniting a campaign.

Tackling Elliott...P. 3

Richland County Treasurer Tom Elliott is facing serious opposition in this year's Democratic primary. Cover Story.

Satire...P. 5

A less-than-serious look at recent events in the news, from Harry Hope.

Fowler Wins...P. 6

State Democratic Chairman Don Fowler had no trouble holding onto his seat at last week's state convention. The state's urban areas supported him by large margins, and expected opposition from rural areas never materialized.

The Lt. Governor...P. 8

A conversation with Tom Smith, running for Lt. Governor, on what the office should and could be. Smith also lays out some ideas for industrial expansion in South Carolina.

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Who controls nuclear energy? Who should control it? A USC professor discusses the politics of the nuclear energy industry, and poses an alternative in the second part of OSCEOLA's series on nuclear energy in South Carolina.

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A writer from Aiken provides this week's piece; a look at a type familiar in every town.

Opinion

Editor's Commentary

BY VAL STIEGLITZ

What's the job?

There is no necessary correlation between the quality of government and the number of people who run it. In other words, it rarely does any good to create new committees, add new positions and give every deputy administrator an under-deputy-administrator.

So what does the state of South Carolina need with a creature called a Lieutenant Governor? It would be immensely cheaper to rent a mannequin, drape a purple robe around its shoulders and sit it down to preside over the state Senate. Such an arrangement would closely resemble Brantley Harvey's last four years on the job, and at great savings to the tax-payers.

Does the Lt. Governor have anything to do with making policy in the state agencies? No. Does the Lt. Governor wield a big stick to force the General Assembly to act in expeditious fashion? No. Does the Lt. Governor earn his keep? Very, very doubtful.

As long as we were only paying him \$17,000 or so, you could argue that it was worth it. Someone needs to wear the robe. And a mannequin is not really the sort of thing we want running for Governor after four years of suspended animation in the State Capitol. Harvey, at least, can speak and nod occasionally.

But now we are getting ready to pay the Lt. Governor \$30,000 per year. Things are getting serious. That's a very steep price to pay for a semi-comatose android whose only objective is to make it through four years then run for the state's highest office on the "Maybe If You Ignore It, It'll Go Away" ticket. Which has been the traditional role of the Lt. Governor.

Yes, it must be said. The office is not the most crucial, the most exciting one in state government. If the Vice-Presidency is like a bucket of warm spit, the Lt. Governor is surely much worse, like post-nasal drip, perhaps. And yet it goes on. People want the job. They actually spend money to get it.

First, there is Horace Smith, venerable magician from the Piedmont whose main trick is putting people to sleep whenever he opens his mouth. H. Smith is also reputed to be in that magic pocket of Marion Gressette's; you know, the one big enough to hold most of the state of South Carolina.

Second, we have that lady from nice Charleston society, Nancy Stevenson. Now, her idea of the office seems to be that you should sit in the State House and talk to people. Not for her the mere ceremony of donning the purple robe. No, she actually wants to talk to people. Nothing as crass, of course, as the kind of salesmanship Tom Smith proposes. She'd rather sit in the quiet splendor of her office and let the minions of the state drag their way in to pour out their hearts to her.

Want to bet that she'd see more than five people who weren't legislators in four years?

Third, a lanky booster-type from the metropolis of Pamplico is running. Tom Smith has defined a few key issues in his campaign and is harping away at them relentlessly; jobs, industrial expansion and selling South Carolina as a good place to invest. He talks

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Cheap Shots

It was just a female prisoner

When Mary Massey arrived in Columbia from the York County jail she was hysterical and covered with urine. She had been brought from York to Columbia's Dept. of Corrections in a van with 11 male prisoners. According to a report by Kenneth D. McKellar, superintendent of the center, she said several of the male inmates urinated on her. Massey, in her early 20's, had been convicted of aggravated assault.

The incident, which occurred March 2, is being investigated by the Dept. of Corrections and the American Civil Liberties Union.

Janice Foy, ombudsman at the Dept. of Corrections, says she first heard about it on March 8. Chris Simmons, inmate relations coordinator, heard a rumor a woman was brought to the reception and evaluation center "in pretty bad condition." According to reports made by employees, she was "just sort of incoherent." She was given a tranquilizer and then transferred to the Women's Correctional Center.

Prisoners are not usually given a physical examination immediately after arriving at the reception and evaluation center. Massey didn't get one until two weeks later.

It would have been "practically impossible" to give her one when she arrived in Columbia, Simmons says. "At the stage she was in mentally, she wasn't in a condition to have a physical." There were, he says, "no signs of injuries on her body at all."

Foy says there is no way of knowing if she was molested or raped by the men in the van.

Igniting the campaign

Demon rum will fuel the fires of a political campaign like nothing else. Dick Riley can attest to this.

Campaign workers say they finally feel the campaign is on the move, after a gala party last Friday night before the state demo convention. The Riley campaign rented the fifteenth floor of the Carolina Inn in Columbia, spent a wad on food and drinks, and ran out of mixers before the affair was over.

"We had fifty year old ladies climbing fifteen flights of stairs," exulted one happy staffer. "It was the biggest turnout we've ever had. Things are finally moving!"

Riley people don't expect to come out leading the pack in the June primary. They do think, though, that they have a good chance of winning a runoff. This is not exactly revolutionary thinking, but given the lackluster tone of the campaign the last few months, the fact that they are thinking about even making it to the runoff is significant.

The wisdom has it that Turnipseed will fade, either dropping out of the race or shooting his wad with bombast that turns people off. Dorn will pick up some of his backers, but Riley will corner a bunch bunch more. Harvey has the lowcountry in his pocket, doesn't want the Turnipseeders and won't get them.

Turnipseed has begun making noises like he may opt out of the race for Governor, but mainly for financial reasons. His style and message appear to have lost none of their appeal with the average voter.

"There were eleven men in the van with her and we can't get much information out of her." The physical was given too late to show anything.

"In my opinion, she is a mental case," says York County Sheriff W.E. Sutton. "I don't think she'd taken a bath for a month or two months."

It was, he says, "nothing out of the ordinary" to send a woman to Columbia in a van with a large group of men. "It was either that or making an additional trip and that (avoiding extra trips) is the purpose of the van. They're all going to the same place."

The fact that Massey is black had nothing to do with the method he used to transport her to Columbia, Sutton says. "I don't discriminate, if that's what you're getting at." Two white women were sent down this morning (March 30) with 14 or 15 men.

He also says her emotional condition had no effect on it. "I'm not a psychiatrist."

York County prisoners are driven to the reception and evaluation center in a van with benches along the sides. There is only one window, a small one which permits the officer to observe what is happening in the back. It is air-conditioned, Sutton says. He isn't sure if there is a light in the compartment. "If there was anything out of the ordinary, there wasn't anything to keep them (the officers) from seeing it or hearing it," he says.

"They (the prisoners) are certainly not going to commit a crime while they're in custody. They're not that foolish."

"If there's been a crime committed, we'd be glad to investigate it. I don't have any

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Metro Columbia

Tackling Tom Elliott

By Nancy Higgins

Tom Elliott's office in the Richland County administration building is at the end of a long corridor near the Department of Social Services. A casual visitor would have trouble finding it. It might be particularly hard because the sign on the door, apparently a remnant of the time when the building was a hospital, says "Conference Room."

But once you get past the sign and outer office, there is no question whose office you're in. A bulletin board is covered with snapshots of Elliott and his friends. A sign says "Politicians and drunks not permitted on premises." A

soccer ball belonging to Elliott's young son rests near a chair. A clip of a news story about the victory of "Form 3" county government is matted under plastic. A gilt sign, which looks like a bumper sticker, urges voters to "Keep Elliott Treasurer." In nearly 17 years in office, Elliott has left his mark on his office as surely as he has left it on the office of treasurer itself.

This election year, though, there are two men out to make sure he doesn't keep the job for another four years.

Harold Taylor, who represents the 77th district in the State House, will challenge him in the Democratic



Tom Elliott

primary. Taylor is the owner of the Greystone Restaurant in Columbia. Now finishing his

second term in the House, he is described by a member of the Richland County delegation as industrious, quiet and mainly interested in issues which concern property.

William Linder, a professor of computer science at the University of South Carolina, is the only Republican candidate for treasurer. He has a doctorate in engineering systems from Massachusetts Institute of Technology. He served on the Richland County District 1 school board.

Both men are hoping their professional backgrounds will help them convince the voters they are qualified to be

treasurer. The question is, can anyone beat Elliott? Opinions differ.

"I don't think Harold's got any kind of a chance," says a local attorney heavily involved in Democratic politics. Elliott, the theory goes, is popular with the average voter and keeps in touch with many different groups of voters. The primary election is not apt to bring out the "anti-Tom" vote. This group is presumably made up mainly of Republicans and independents. A third factor is Taylor himself. "He's not extremely well-known."

Julius McKay, Republican

(Continued On Page 4)

BRITTONS

Close up and Comfortable.

The Saturday-for-brunch-bunch: She's up early in Ralph Lauren - the Western shirt, \$66, and the denim jeans, \$46. He's in Polo - the cotton knit shirt in 1 of 22 colors, \$25, and the English pleated trousers, \$65.



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Metro Columbia

Tackling Tom Elliott

(Continued From Page 3)

County Councilman who will support Linder, thinks Taylor has a "good chance" of beating Elliott in the primary. "It will take a lot of hard work and just walking around the county and letting people know who he is," he says. He believes Linder can win even if he faces Elliott. "Enough people in Richland County are sick and tired of Mr. Elliott and his bossism."

"This political thing is comparable to being a boxer,"

says W.D. "Son" Grimsley, a member of County Council. "Anyone can knock you on the chin and knock you out." Taylor, he says, has a chance, but Elliott won't be easy to defeat. Grimsley came within about 500 votes of beating Elliott four years ago. "Mr. Elliott's entrenchment in the office and his knowledge of politics is certainly going to be an asset to him," he says.

As for Linder, he "very well could be a tough opponent. He has the background and the background should be what

people are looking for," Grimsley says.

The candidates themselves are nothing if not confident. "I feel like I'm going to work hard and get elected. I've done a good job," Elliott says. "Good incumbents have an advantage."

Elliott says he has no opinion about Linder. "I don't know anything about Mr. Linder. He seems to know an awful lot about me. I hope he wouldn't try to run this office, if he gets elected, on hearsay."

Taylor says he expects to beat Elliott in June. "I've been in Columbia 39 years (he was born here) and made a lot of friends. How do you beat him? It's just going to take a lot of hard work, a lot of effort."

Linder says he expects to face Elliott in the general election. "A number of people have told me you can't beat Tom Elliott but I'm running to win," he says. "I'll just put out to the public in the county my qualifications and the job I'll do. No plots. Just a straight

forward campaign."

Taylor and Linder both say they plan to make criticisms of the treasurer's office which are contained in the county's "management letters" a part of their campaigns. The reports are prepared yearly by Derrick-Stubbs and Stith, the county's auditors. They discuss the problems in various departments in the county government. However, Elliott says he has done everything the firm recommended.

"Mr. Elliott should take the management letter received, take what the CPAs and their professional accountants say, take their recommendations and put them to work," Taylor says. Not following their advice has been one of Elliott's main mistakes, he says.

Linder says he generally agrees with the suggestions in the management letters. In a statement announcing his candidacy, he made this comment about the audits and reports: "In these, plainly

noted by reputable, well-established accounting firms, you can see item after item showing in detail how poorly the office is run. In plain words, it's a complete mess."

Linder says he has "a number" of specific complaints about Elliott's work. He's not very specific at present, though. "During the course of the campaign I'll come out with those things."

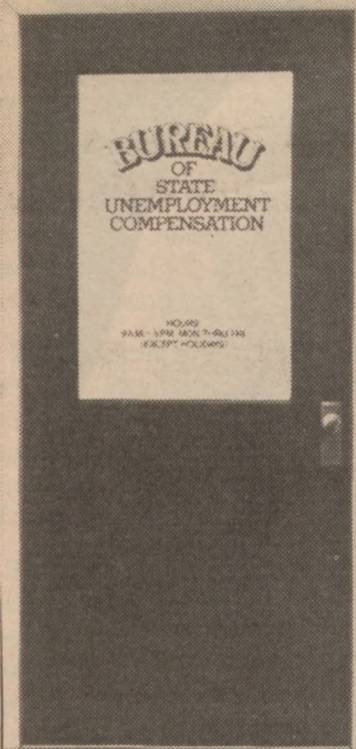
Elliott says he has some complaints about Ernst and Ernst, a firm formerly employed by the County Council. "The Council told them to come down and harass me," he says. Things have been going better during the two years, he says. "The present accountants will tell you we've done everything they've asked us to do."

According to the county's 1977 financial report, there were \$5,862,623 in delinquent property taxes on June 30, 1977.

Elliott says about \$1.5 (Continued On Page 10)

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Letters From Our Readers

Misread Tom Turnipseed?

To the Editor:

Your March 29 column on political messianism was well taken as a warning against the sort of demagoguery that gives us Blue Laws and assorted victimless crime statutes. However, by applying the term to Tom Turnipseed, you confuse style

with substance.

While Tom's style may indeed be messianic-like, his substance is not. By wrongfully reading moral tones of righteousness into his positions, you and most other "progressives" apparently are missing the fundamental political content.

Tom promotes the political philosophy of democratic government, an amoral philosophy that leaves moral judgements ("the clear standards of social right and wrong") to direct vote of the people on the smallest base practical. Thus his position that Blue Laws and parimutuel betting, as examples, should be decided by

referendum on the county and city level.

Popular vote of the PSC membership is another practical application of democracy. Legislative selection has its obvious disadvantages, as Tom virtually alone brought to public attention.

There is a more subtle problem also shared by the

currently much discussed idea of gubernatorial appointment. That is that the individual or small group making the selections will tend to choose members whose interest reflects the interests of the selector.

By denying popular election, one arrogantly denies that the body politic has the

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Satire

The world of news

by Harry Hope

National

Martian-Americans today demonstrated in front of the White House demanding passage of a Martian-American equal rights amendment.

A spokesman, Hernandez X-AQO, said, "For too long now, we have been discriminated against. For too long now, we have been told, 'green is for trees and grass, not for people.' We seek redress of our grievances, according to the Constitution."

After he spoke, the crowd began cheering "Say it loud, I'm green and I'm proud."

Martian-Americans, this country's newest ethnic group, are descendants of Americans who have ridden UFOs during their third-kind close encounters with extraterrestrial visitors.

Their newest member, Sen. Barry Goldwater (R-Ariz.), is the latest to "come out of the spaceship," as the group loosely terms it. Goldwater admitted last week that he is half-Martian.

Ruth Carter Stapelton reports that Hustler magazine publisher Larry Flynt is responding well to exorcism.

"This morning he spent two hours speaking in tongues," the charismatic evangelist said.

Flynt and his lawyers were dramatically drilled two weeks ago on the courthouse steps in Atlanta, where Flynt was being tried on pandering obscenity charges. The presiding judge has declared a miscarriage.

State

The South Carolina Young Democrats will sponsor a debate Sunday among all Democratic candidates for the U.S. Senate and the governorship of South Carolina. Debating no one in particular will be Charles "Pug" Ravenel.

Other candidates include William Jennings "Bryan" Dorn, Richard W. "Dick" Riley, Thomas "Tom" Turnipseed and Brantley "Brantley" Harvey.

Subject of the debate will be "Should South Carolina Adopt a Straight-Through On Red Law?"

Democratic party chairman Donald "Don" Fowler says two states, Alabama and Mississippi, have adopted similar laws.

"It has really solved the race problem," Fowler says.

Sources in the governor's office say that Gov. James Edwards and supermodel Cheryl Tiegs do not speak to each other.

The Governor has made no statement on the matter, and Ms. Tiegs is unavailable for comment.

Local

Mayoral candidate Kirk Finlay denied charges by challenger Dennis Bolt that Finlay received illegal campaign contributions from the local Kentucky Fried Chicken franchisers.

"It was Sunday afternoon and all I had was a hundred dollar bill," Finlay said. "I went back Monday and paid them the \$2.49 for the chicken."

Mayoral candidate Redfern II also commented on the matter at a press conference.

"I bet it was nothing but white meat," II said.

Law enforcement authorities say that they have gathered new clues in the case of Baby Grace, the newborn abandoned in a local cemetery.

Police say that they are reasonably sure Baby Grace's mother was female. Lab technicians are trying to recover clear fingerprints from anti-abortion literature found with the child.

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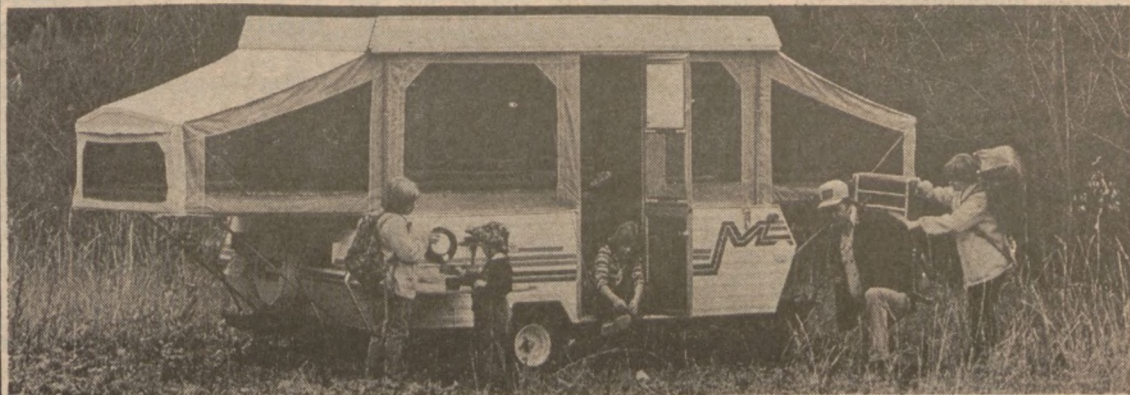
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Statewide

It's Fowler in a breeze

The disenchantment never materialized

By John Lawson

What passed for excitement at the 1978 South Carolina Democratic Convention last Saturday was the first serious challenge to State Chairman Don Fowler in his seven year tenure.

Mary Demetrious, vice-chairperson, and David Hawkins, counting on support from his former colleagues in the legislature, both attacked Fowler for having been in power too long and for neglecting the grassroots of the party.

Their charges had seemed to be registering, especially in the sticks, and many delegates were saying that a leadership change in and of itself would be good for the party.

Fowler took the challenge seriously and had been running hard for re-election. But when the delegate vote was taken, Fowler beat both by nearly a two-to-one margin, and made it look easy.

As the delegates filtered into the Coliseum Saturday morning, the atmosphere was relatively subdued -- not even the chatter of 1,000 plus delegates and various other Democratic politicians could compete with the vastness of the Coliseum.

But even considering the acoustics and the fact that nearly every Democrat in the state had gotten plastered the night before (not only was the Vice President in town, but most candidates for statewide office had some type of reception or drop-in) the mood

seemed unusually serious as business got under way.

Although there had been some conservative rumblings from Hawkins' corner, ideology never materialized as a factor in the race. Feminism and the desirability of having a woman chairperson were raised as issues, but Fowler's vocal support of the Equal Rights Amendment and other feminist causes effectively insulated him from attacks on this score.

Both Demetrious and Hawkins had significant personal followings, but the race was centered, for the delegates at least, on the direction and responsiveness of Fowler's leadership. Both challengers played on the elitism/neglect of grass-roots theme, Demetrious in particular charging that as party vice-chairperson she had not been brought into party decision-making.

There wasn't a great deal of politicking by the three at the convention itself, because the vote on the chairmanship came quickly, preceded only by the opening formalities and a rule-change vote. The nominating and seconding speakers for all three included at least one woman and one black. After the last speaker sat down, a motion was offered from the floor to give each candidate two minutes to speak, but apparently none of them were eager for speechmaking and the convention quickly voted to table the motion.

As expected, Fowler took an

early lead as the county totals came in. The question was whether or not Fowler would get a clear majority on the first ballot, thus avoiding the possibility of throwing the convention wide-open. But this question also was quickly decided, as Fowler ran well in virtually every area of the state and rolled-up large majorities in the urban counties.

If Fowler could be said to have a geographic base it would have to be Richland county, where he received 65



Mary Demetrious

votes (actually half-votes) to 16 for Demetrious and 1 for Hawkins. The vote in other urban areas however was equally, or even more one-sided. Greenville, for example,

cast 69 for Fowler to 10 for Demetrious and 3 for Hawkins. The statewide totals were 677 for Fowler, 227 for Demetrious and 124 for

(Continued On Page 10)



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It's Fowler in a breeze

(Continued From Page 6)

Hawkins.

From the vote and from comments by delegates and observers afterward, it was apparent that when it comes down to it, there just isn't that much dissatisfaction with Don Fowler or the way he's run the party during the last

seven years. In the first place, most delegates didn't feel that neglected. As a novice delegate from Aiken said, "He's come every time *we* needed him for some type of function. He may be an hour late, but he comes."

A lot of people who voted for Fowler acknowledged that he concentrates time on the party

Fat Cats, but accepted it as an economic fact of life. Most of the "grass-roots" don't particularly want to be remembered at contribution time.

One of the sources of the elitism charge is the frequency of Fowler's trips to Washington. Fowler himself attributed 50 or 60 of the votes against

him directly to his involvement at the national level, at the perceived expense of party building at home. But Fowler argued that involvement with the national party was absolutely essential because the decisions made there impact heavily on South Carolina.

Not only did most delegates

agree, but many exhibited a certain pride in having a national representative who is nationally respected. (Fowler has been elected head of the state party chairmen and serves on the Democratic National Committee.) This feeling may be especially strong among South Carolinians who have had their fill of national political figures who were, or are, somewhat embarrassing. Who saw *Face the Nation* several months ago on the Panama Canal Treaties?) Smooth and articulate but with a certain residual folksiness, Fowler is considered by many to be an excellent party spokesman.

Fowler said he plans to turn the job over to someone else in 1980, and that he ran this time to put the party's business in order before he leaves. Specifically, he wants to see a Democrat returned to the Governor's office, the defeat of Strom Thurmond for the US Senate seat, and the elimination of the party's deficit which he described as "a cancer".

And Fowler isn't modest about telling anyone that he considers himself the best man, or person, for the job.

Tackling Tom Elliott

(Continued From Page 4)

million can be attributed to double entries in the computer system. As for the rest, "there's always a certain percentage of the people that for some reason or another can't pay their taxes on time. Some people recommend the first day people stop paying their taxes we run out and sell their property for taxes. I'm not that mean."

The amount of property in Richland County which is tax exempt is one of his major

concerns, Taylor says. Many residences in the county are owned by non-profit, charitable organizations, he believes. Examples of this are Clemson University, which owns ten houses, and Columbia College, which owns 14. "We've got some churches in Richland County that have three and four hundred acres of land," he says.

Land owned by churches which is not used for the church or sanctuary should be taxed, he believes. "We have so much government located in this county, so much state and federal government. We're

going to have to work toward the end of having their government entities pay a fee in lieu of taxes."

Taylor would also like for Richland County to adopt "Form 4" government. If this were done, the treasurer and the auditor would be hired by the county government, not elected. Since the County Council spends the money the treasurer collects, "I feel they should have the authority to employ that person," he says.

No matter who gets elected to collect the county's money, they will apparently have to spend a bit of their own to do it.

McKay says he believes it

will take \$20,000 to \$25,000 for a candidate for treasurer to "properly present" his views to the public.

Grimsley estimates it could take \$25,000 to win the Democratic primary.

Taylor believes the race will take "a minimum of \$20,000." He is hoping to collect it in contributions of less than \$100 each.

Linder expects to spend about \$10,000.

Elliott has only \$5,000 budgeted up front for the primary. He says he can't predict the cost of the entire campaign. That, he says, will depend on how much the opposition spends.

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Nuclear energy and democracy

Are the two incompatible?

by Ted Harris

Dr. Harvey Silverstein is Assistant Professor of Government and International Studies at the University of South Carolina. He has done considerable research on global environmental issues (including international ocean policy development) as well as on the wider questions of scientific and technological change in the international system.

One of his concerns is the centralization of energy research and development in the hands of private corporations. This trend raises a series of political questions - who should control energy? How can the public interest be served? - which are made even more troubling in the specific context of nuclear energy development.

Dr. Silverstein began the interview with an introduction to what he calls the politics of energy.

The major issue in the area of energy politics is the control and increasing centralization of control in energy production, marketing and technology. The primary conventional energy sources; oil, coal, hydro-electric and nuclear, and their utilization are functions of two important phenomena. One is "vertical integration" of large energy corporations specifically the oil industry. The second is "horizontal integration". Let me explain.

Vertical integration means that a company gains control of all the upstream and down stream aspects of a particular source of energy. This means that one company might own the ships, towers, refineries and marketing apparatus for total control of the resource from original source location to retail consumption.

This can have some significant effects in terms of cost of and control over energy resources. The proliferation of so-called "gas-supermarkets" and the elimination of many standard service stations reflects the ability of the vertically integrated oil industry to affect the American petroleum consumption patterns. We have seen this to a large extent in South Carolina.

The second problem of horizontal integration is even more serious. This type of integration occurs when a company invests in a diverse array of energy resources. For example, the largest coal company in America, Consolidated Coal is owned by Continental Oil. Oil companies now own more than 50 percent of the uranium reserves in the United States. Oil company money has been very active in the nuclear energy industries here and abroad.

Gulf, Shell and Exxon have moved clearly in the direction of nuclear energy.

This is a situation of oligopoly - controlled markets and controlled technology, where, for example, important patents in the energy area are controlled by a few concentrated interests. Clearly, there are problems of responsiveness and lack of diversity of alternatives present here.

The complexity and removal of accountability here tends to add a greater dimension to the mystique and influence of energy corporations. Many of the technologies we are dealing with here, such as nuclear, are incredibly complex. But there are other problems here too, such as the failure of the market system due to heavy federal subsidies of the larger, capital intensive energy technologies. The market place is simply not working the way it should. The likely, continuing response will be more government regulation and intervention in our political decisions. This compounds the problem. We need to decentralize

the energy industry, reestablish the market system and allow it to determine the success or failure of a particular energy system.

The nuclear energy systems are the most highly subsidized and are very good examples of this phenomena. The combination of complexity, government subsidy at the expense of proper market functioning, and the capital intensive nature of their processes hinders our political system's ability to function within legitimate democratic parameters.

Osceola: What would this decentralized system look like?

Silverstein: A transitional system moving away from our highly centralized energy system to a system involving alternatives in technology control and accountability, must be outlined in the very near future because some of the results of centralized decision are becoming more visible each day.

Nuclear energy is again quite a good example because secrecy and national security have played such significant roles in its development. It is very important to point out that the industry scientists and governmental advocates of this energy source are not "villians" in any sense of the word. The problems of low level radiation are just now coming to light in some important studies. Although there was earlier evidence of potential health effects, this was not definitive. The immense capital nature of the technology, however has required vast governmental and private investment.

Clearly then, one aspect of decentralization would limit the concentration of this government and industry-created technological inertia, and allow serious discussion of alternative systems. Another would be to develop rather simplified systems such as hydrogen fuel utilization for energy storage or actual use as fuel. The concept has considerable potential in this realm as well as in the area of stimulating decentralized approaches to societies' energy values.

In the short term, producing hydrogen through electrolysis at conventional power stations would clearly cut down on energy waste, explicitly supporting other conservation efforts and, in the long term, the use of this power system would likely demonstrate the feasibility of widespread decentralized power production.

This is quite important because accountability in energy decisions is sorely needed; this is true on a state level, where quite soon our officials will have to deal with the serious problems of nuclear waste disposal and health hazards from low level radiation emitted from nuclear facilities.

These are complex issues made more so by the very structure of the energy delivery system developed over decades. The key characteristics of this system have been centralized decision making, centralized resources, insensitive public policy procedures and, most of all, denial of competitive market principles. These are serious failures, with far reaching impact.

Osceola: Do you have any suggestions that might be aimed at making our energy system more accountable politically?

Silverstein: Clearly, one avenue is the far more vigorous application of anti-trust law. The anti-trust laws were created because of an energy problem: John D. Rockefeller's control of the flow of oil in Pennsylvania. That is where they came from and it is time to begin to apply them so we recreate some genuine competition in the energy area. It is likely that severe curtailment of horizontal integration will be required. Congress is and has been dealing with such proposals but more needs to be done here.

Also we need more "sunshine laws" so we know where and how decisions, federal, state and

corporate are made regarding investment in a particular technology, regarding levels of oil resources, etc.

Right now, the only source of information the government has in the area of oil is that provided by the industry. This process is crucial in research and development on a federal level. We need to know much more about the internal priorities and motivations behind these decisions.

Federal energy funding has tended to support large, centralized systems, even in the so-called "alternative systems" such as solar energy. This has done two things: subsidized the corporate innovators of large, capital-intensive systems and hampered the emergence of a public understanding of the concept of decentralization.

Osceola: Do you have a sense of public awareness of these issues?

Silverstein: I think the public has a pretty good idea, a pretty good sense of what is happening. They are frustrated because of the contradictory signals coming out of Washington: signals of "oil crisis" are followed by decreasing oil prices and "end of crisis". The public is laying low, waiting for a thread of consistency.

I think the public is concerned about nuclear power. I think the increasing public sensitivity to nuclear power is a measure of the public's perception.

OSCEOLA: Given the network of political and economic interests supporting hard, capital intensive energy strategy, what confidence do you have that such a system can be altered? What role do you see for S.C. state officials?

Silverstein: I would like to see a coherent energy plan in this country and I don't see one now. I see a response to various special interests and resulting movement in numerous directions. I see a type of crisis response, suggesting a lack of direction.

I am essentially an optimist. If we can creatively alter some of the kinds of social, political, economic and technological concentrations we have seen in the past, I think we can build a responsive market system in this country. But much of this depends on the public being more aware, asking more questions, seeking more information, fleshing out more alternatives. This responsiveness has been a key aspect of much of what is brilliant and creative in the American democratic model. State officials benefit greatly from a responsive electorate.

The importance of a coherent state policy loses its abstractness when we look at the environmental implications of eco-catastrophes like the recent French oil spill involving the *Amoco Cadiz*. If something like that happened on the South Carolina coast it would wipe out everything from Hilton Head to Calabash; an incredible loss, obviously.

OSCEOLA: Would you please comment on the possibility of substantive public input into policy issues of a highly technical nature.

Silverstein: This is a key issue because not only is it important for citizens to contribute here, but they in fact *can* contribute. The public *should not* be overwhelmed by technical jargon, or the flashing of advanced degrees by people considered "experts" in a particular field. Too often your plumber, electricians, school teachers, accountants are afraid to enter a public policy area involving technological issues.

Their expertise however, relates to *their* concept of their quality of life. They have no less expertise in terms of the wider quality of life effects of policies than a nuclear physicist or biomedical

Second in a series

chemist. The focus of these latter professions is necessarily narrowed by the depth of immersion in their respective specialties. They are no more qualified to pass on the values implicit in *all* technologies than your average citizen.

The point here is that citizens can have remarkable impacts on the resolution of these issues. We have a very good example of this in Columbia, in the case of a person named Ruth Thomas who has a background in art.

Several years ago, Mrs. Thomas emerged to challenge the state nuclear energy policies. She became concerned with what she saw as a rapid and uninformed commitment to nuclear fission manifested in the state's decision to actively support the Barnwell Nuclear Storage and Reprocessing plant. She has developed a very high level of expertise in this area and has stimulated many other citizens to consider the possibilities of similar involvement.

Citizens must involve themselves in questions such as nuclear engineering and genetic engineering. This will open up the decision making processes in the state and on the national level.

OSCEOLA: Do you think the South Carolina state government should reevaluate its nuclear energy policies in light of recent evidence of increased rates of cancer among nuclear industry workers?

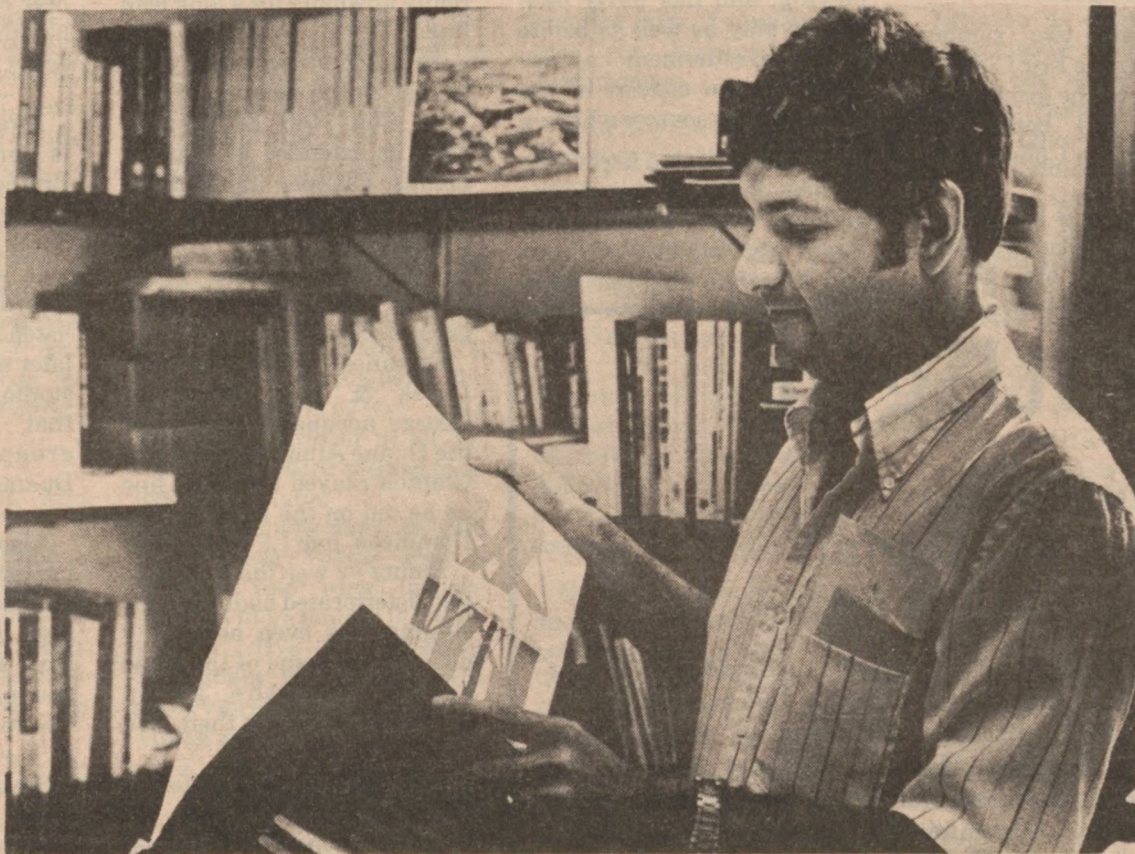
Silverstein: I think what needs to be done is some really good scientific work in this state on the effects of low-level radiation. It needs to be done at Charleston Naval Base and all over the state. Specifically, background research work and complete record monitoring needs to be done on all workers at the Savannah River Plant and all state nuclear facilities.

We need to look at impacts of medical x-rays in South Carolina. Finally we need to get the information out and discussed *before* we make any decision on our nuclear policy. We really need to turn some scientists loose on this, so that state officials can make an informed decision.

OSCEOLA: What role does ethical consideration play in discussions of nuclear energy development?

Silverstein: I think there are issues of ethical and moral importance in this area: issues of health and safety of industry workers and the wider citizenry, issues of social control, issues of accountability, responsiveness, cost and equity. These issues can be best addressed through a sharing of responsibility among industry, government and the general public. Many industries have been extremely sensitive to these issues and have done excellent jobs. Clearly, all these parties in our state must collectively and openly deal with the raising of such questions. This is another area where citizens can have a profound impact. A specific area in this state is the issue of public information about political campaign contributions and the resulting questions of accountability. Lack of this information is a serious problem in the state, eroding public confidence and certainly touching wider ethics issues.

Last week's nuclear energy installment was written by Ted Harris. His byline was inadvertently omitted.



Dr. Harvey Silverstein

Hydrogen: an alternative?

by Ted Harris

Much of the professional and popular literature discussing hydrogen utilization in the energy area has been conspicuously promotional. Titles such as "Hydrogen: Likely Fuel of the Future" and "Liquid Hydrogen: Master Fuel" are good examples of this early hope of numerous scientists. As early as 1961, *Fortune* magazine stated flatly that "Hydrogen may well be the decisive technology of the future".

These projections were based on assumptions of a greatly increasing electrical need to be met by construction of hundreds of new power facilities. Energy analyst Wilson Clark has said that, "The amounts of hydrogen that would be required in a total hydrogen economy are enormous. To meet the projected hydrogen requirements for natural gas alone would call for a four fold increase in generating capacity, which would mean a thousand additional 1,000 megawatt power stations! This does not provide increased power demand for other purposes nor does it take into account the generation of hydrogen for transport fuel or as an additive in chemical and industrial processes."

Clearly the massive capital, social, and health cost of such a program would be prohibitive. Other analysts however, have taken a different approach and are looking to hydrogen as a means of stimulating the emergence of alternative power technologies such as solar energy.

Moving to fill the transitional gap between "hard and soft", technology researchers like Harvey Silverstein see a role for hydrogen as a major storage system for various power

generators. Silverstein feels that the production of hydrogen at off peak periods, through a process called electrolysis, would not only allow us to derive additional energy from our conventional power plants, but stimulate a potential ground swell of support for the production of hydrogen in neighborhood and community power installations. By piping hydrogen much as we do natural gas, the hydrogen could be used for industrial and residential uses. "The neighborhood concept" of energy production through wind and other technologies would further stimulate the importance of hydrogen as a storage medium ready to be converted back into electricity or as a clean and efficient heating and cooking fuel. Hydrogen has an important additional benefit. It is environmentally benign, and the burning of Hydrogen, unlike fossil fuels, will have no effect on the CO₂ levels of the atmosphere.

Where conventional or alternative power systems of an area make such production possible, hydrogen, according to Silverstein, is a very attractive concept.

In addition, hydrogen could serve to fill the vital gap of energy storage for solar electric systems. It also might serve to provide a practical application of decentralized energy production and may serve to bring about the early emergence of power systems whose function would be to produce electricity on small scales.

Silverstein is doing research on pilot project development of his ideas both in conventional and alternative system contexts. The thrust of his inquiry is the identification of energy systems and capabilities that stress equity, and awareness of environmental impact and social cost.

Reviews

"Blind Faith" in Clapton

plus Rocky Mountain Fever and a fan's notes

by Scott Padgett

There were two rumors hanging over the Eric Clapton concert before the group even hit town, and both were answered at the Coliseum on March 25.

The first was that old 'Slowhand' actually lost something in his guitar

playing, and has never been able to play as well as before his semi-retirement a few years ago. In concert it was reported from sources who saw

him in Savannah a few nights before that he and the guitarist for the band, George Terry, were trading off leads and therefore Clapton never

really unwound for a long lead line.

The report was quickly put to rest as the band went into 'The Core' (off *Slowhand*) with its extended lead guitar breaks. Clapton handled the lines, deftly moving up and down the neck of his Stratocaster while Terry played the repetitive background rhythm.

On tunes such as 'Layla' off *Derek & The Dominoes*, George adequately took over the Duane Allman leads while Clapton played the same line as he did on the *Derek & The Dominoes* live LP from 1972.

Rumor #2 was that his voice had deteriorated badly and his singing was even noticeably different on some of the same songs that the group performed as late as their 1974 tour.

Well, it's not that different from the tape of the '74 Charlotte concert, but when you get to the large pitch changes at the end of each line on 'Badge' and the tenor's cry of 'Layla', the pipes don't come through like they used to.

Enter Marcy Levy. This Ronstadt-like singer made up for any quality lacking in the vocals, occasionally played acoustic guitar, and added a fine harmonica solo on 'Cocaine'.

She put the punch in 'Badge's' lyric as well as doing a great job when Eric completely turned 'Nobody Knows When You're Down & Out' over to her.

After the show, some commented that they thought Clapton was too far 'above the music' and was merely going through the motions. That's about as reasonable as a Coliseum security man. Perhaps ease at playing a guitar after years of experience can be mistaken for laxity by some, but that's their problem.

The Eric Clapton World Tour stopping in Columbia is surprising enough (since Columbia has reportedly never joined that body musically), but the concert itself was an even bigger surprise, with Clapton providing a superior energetic show.

Speaking of shows ... have you ever wondered why the Coliseum sells beer and has hardly any floor security at events like wrestling, but at concerts 'where the real weirdos come out' there's no

beer concession, and it seems like there's a security man for every row?

After two years, Capricorn is pressing the Allman Brothers Band again and rumor has it that 'Idlewild South' (6 years out of pressing) will soon be in your local record store. In case you've listened to too much of their later stuff, these are the only 2 studio discs worth the hype that has surrounded the group, particularly since Duane's demise.

Also, Steely Dan has an import EP out that has two previously unreleased cuts both from 1972 - 'Dallas' and 'Sail the Waterway'. Dallas, you may remember, was later covered by Poco.

Someone asked what Alan Freed (the main character of *American Hot Wax* and the guy who coined the term rock 'n' roll) was convicted of. The film just whizzed by the ugly parts since it seemed to be trying to nominate Freed for sainthood. Freed's downfall began on his T.V. dance show in New York when Frankie Lyman (a black singer) was shown dancing with a white girl. The show was subsequently cancelled.

In December, 1962, he pleaded guilty to two counts of commercial bribery (from taking payola to play certain records on his show). On March 16, 1964, he was indicted for income tax evasion from 1957-1959. At the time, he was unemployable and broke. Before he was able to answer to these latest charges, he died of uremia in Palm Springs, California at the age of 43.

And hasn't that John Deutchendorf just turned into a prince since he changed his name to Denver? When he came to Columbia last week, he stayed over a couple days, played ball with some kids in a park and went by an outdoor event at the University.

Old 'I Want to Live' seems to have his bad days too, though. On Tuesday, the 28th, an RCA representative from New York was visiting a local record store and bought a copy of an old import album of Denver's that has since been discontinued in the U.S. A little later Denver's drummer, Hal Blane, came in asking matter-of-

factly if the store had a copy of the same LP that was just sold to someone who was probably in Blane's own entourage.

And yes, this is going to end exactly like you'd think it would. Ten minutes after Blane left (the store not having another copy), the same car the drummer had left in pulls up again and out pops the Bob Dylan of the Republican Party himself.

Without saying a word, he went straight to the D's and thumbed through for a few minutes. As he started to leave, the proprietor of Tunes & Things, Lou Fontana, being the shrewd and quick minded businessman that he is, asked Denver to autograph the poster promoting his latest album in the front of the store.

The request was returned by an icy stare (probably picked up from Old Blue Eyes) until Lou put the pen in his hand and John obliged with the immortal lines 'Peace - John Denver'. A customer in the store, a Denver fan, picked up a copy of his 'greatest hits' to purchase and asked J.D. to autograph the LP for him.

Denver, who could conceivably plead culture shock, since he had been in Columbia for 2 days, replied, "I don't think so." When John hit the door Lou asked if he was looking for the import album in question. He said, "Yes, that he & RCA had reached an agreement not to distribute the record in the U.S. ..." And therefore, Denver isn't getting any royalties on copies sold in 1978.

Lou told him the album had been in the store for two and one-half years, and it was more of a conversation piece that no one ever really wanted to buy. Exit Denver, who later was seen at Budget Records performing the same show as his earlier one at Tunes & Things.

It really is nice to think that once someone's made it, he doesn't forget the little people, especially if he may have lost 48¢ in the deal. Asked to comment on the events occurring in his store, Lou Fontana said simply, "John Denver is an ass."

Spotlight

An interview with Lou Kaplan

by JOHN MARION
Theatre Editor

Lou Kaplan has been active as a director and actor in local theatre for almost twenty years and has also done work in Atlanta. He recently appeared in Workshop Theatre's *Moonchildren* and directed *The Glass Menagerie* there last year. He is perhaps most affectionately remembered, however, for his Ben Franklin in Town Theatre's Bicentennial production, 1776. Kaplan has also appeared at Hier's Dinner Theatre and has directed at the Wade Hampton Dinner Theatre.

Osceola: Lou, you mentioned that you really didn't begin stage work until you were almost forty. What finally got you hooked?

Kaplan: I did my first play here, as an actor, in 1959, but had never acted, had never been on a bloody stage. I had taken a course in public speaking once, at City College (in New York), because up to the time I was 17 or 18, I stuttered, and I wouldn't get on my feet to talk to anybody. As it is, I was about 27 or 28 years old when I went back to school to study public speaking, because I wanted to get over this. They told me I could pick anything to read, so I picked this poem by Ogden Nash. I got up there, and I was bathed in sweat!

The only thing that enabled me to do it was that I had memorized it so well and had gone over it so many times that the minute I opened my mouth, the words just came out; they flowed, without me, you know? Well, my left foot started vibrating, and it wouldn't stop, so I inched my way to the back of the desk so nobody could see it. And God, was I bathed in perspiration!

But I was always interested in theatre. As a matter of fact, I had taken a course in playwriting at the New School for Social Research with John Gassner. So the interest was always there.

Osceola: But your first play was in Columbia?

Kaplan: Right. And Frank Harris was the director. I noticed he would take people off to the side and talk to them, you know, and give them notes, so I said, "Frank, you never talk to me. Am I so bad there's no hope?" And he said, "No, you're doing fine like you are." Well, anyway, there was this line and I thought it was funny, so I would always pause in rehearsal so the audience would have time for the laugh. Frank asked me, "Lou, why are you putting that pause there?" and I said, "Because I think it's a funny line." and he said, "Well, I don't think it's a funny line, but try it any way." So I tried it - we only ran the show one night - and the audience laughed. See? Then, I was hooked. I trusted

(Continued On Page 16)

'Deseret' performed well, week after N.Y. opening

by Lyn Jones

To witness a good operatic performance in Columbia is rare. To witness one being given just its second public performance is even rarer. Yet recently a group of talented young and imported singers gave a fine concert version of *DESERET*, a three-act opera by the composer Leonard Kastle, with libretto by Ann Howard Bailey.

This opera was brought to Columbia one week after a successful New York premiere, and was performed at Trinity Cathedral, sponsored by South Carolina ETV and taped for a later broadcast. Hostess and narrator for the telecast was the Broadway actress Kitty Carlisle, who gave an aura of professionalism that set the tone for the entire performance.

The story takes place in 1862 in Salt Lake city, in the country of Deseret (later to become the state of Utah), and concerns the betrothal of Ann Louisa Brice to Brigham Young. She is eighteen and is to be his 25th wife. He is now 60 years old. She vows to marry, swayed not by love but by duty to her parents (who stand in the wings and sing of having "Brigham Young as our son"), and the influence of wealth as depicted by Ann Louisa as she describes the parlor in Lion House, Young's palatial manor.

To thicken the plot, Ann Louisa falls in love with a visiting Army officer prior to her marriage. She represses her emotions and vows to marry the evangelist who, learning of her true feelings, sends her off to wed the soldier.

If we put stock in the

authenticity of this story, Brigham Young truly must have been God-like, for he blesses Ann Louisa for her devotion to duty and forgives her in a most impressive and near-haughty manner.

Singing the role of Ann Louisa was Janet Pranschke, who gave a fine but rigid performance. Her singing of such a difficult role is to be commended. There were times when finding, let alone developing the pitch was a chore, yet she mastered the notes beautifully. She appeared confident in all but her acting, which seemed to be overly dramatic.

Jay Willowby sang the role of Brigham Young with a richness and color usually found in more mature baritone voices. His voice rang throughout the church with great vibrato. His portrayal of Young as a powerful, arrogant man of God was most

effective. His solemn basso awakening of Ann Louisa from her fantasy of being a wealthy Mrs. Young in Act I was the highlight of his performance.

Willowby had a rough time focusing with pianissimo (very soft singing), but this problem should alleviate itself as his voice matures.

Joyce Gerber is a name you should remember. She is an excellent mezzo-soprano. She sang the part of Sarah, Brigham Young's first wife. And at Spoleto '78 she will be in Samuel Barber's *VA-NESSA*, an opera that promises to be the "creme de la creme" of the festival.

Gerber's voice is rich and smooth, without a doubt the most professional sound heard in the opera. Her duet with Pranschke in Act II, and the subsequent aria was an excellent opportunity to

display the dramatic impact of her voice. She is here to stay.

Bruce Phifer and Norma Hirsch, as Mr. and Mrs. Brice, sang their duet roles well, but their parts were strictly complementary and could have been excluded. Phifer's voice was clear most of the time, occasionally losing the lower register to the piano accompaniment. In Act III, Hirsch and Phifer opened a lovely quintet that blended all five voices in such a way as to remind one of the pleading Valkyrie sisters confronting Wotan in *DIE WALKURE*.

The accompanist was Leonard Kastle, playing the grand piano with interpretation and character which only he could convey. His silently singing the libretto with the cast was a pleasure to watch. He was accompanied on the organ by his friend and Yale organist Andrew Clark, who gave the support and body of an orchestra. The solemnity of the organ complemented the erratic but purposeful scoring of the piano.

The music was surprising melodic. Surprising because contemporary music can be discordant to the point of lacking melody altogether. Nonetheless, a Puccini opera this was not; there was no spine-tingling, emotion packed sequence of music here. There was emotional singing, but of lovelessness and duty, not betrayal or other romantic hardships of love.

Librettist Bailey did a fine job in choosing words that could be easily sung, and easily understood. The cast is to be commended for its enunciation of the words. But one wonders, is the Mormon doctrine really so strict as to demand of women secondary dependency roles? The underlying theme was man's supremacy over woman, relegating her to destiny, duty and devotion. Miss Bailey made the small look smaller and the large larger.

The opera was very good. The music, the singers, the environment: all good. But this opera will not last through the generations. It will not be heard by someone humming it in an elevator. We need to expose our modern-day composers.

And Educational Television is probably the only mass-media way. But proven contemporary music will bring greater recognition for the arts and SCETV than will a telecast of *DESERET*, fine as it may be.

Hiers production suffers from lack of care

by Henry W. Russell

Neil Simon's plays usually pit truth and timing against pure triviality. He is a genius at creating lovable, sympathetic characters and then destroying their integrity for the sake of a good one-liner. And we in the audience love it, come back for it time after time.

"The Odd Couple" is a classic of this kind and should have been a sure success for Hiers Dinner Theatre. But the director, Kimberley Dobbs, and performers got careless. They seemed to assume that the lines would sell themselves if only some sort of "kooks" or burlesque figures were projected.

With few exceptions the cast was trying to be odd, rather than aiming at being normal people who wash, go to work, see themselves as sane and just happen to be half-baked.

David Siskin carried the show as the sloppy, divorced sportscaster, Oscar. He mastered the carriage and the New York speech rhythms of his character. After a slow first act, his timing was fine. Most importantly, however, we believed that he wanted

things -- a poker game, peace and quiet, whatever -- and that he had a real life offstage.

Felix, his fussy, compulsive friend, comedy or peculiarity out of each line. As a result, his performance stayed on one level. There was no baseline of normality against which to set up the comic twist.

If an actor starts out to play odd, he has two choices, to bore the audience after they see his tricks or to get crazier and crazier. In this production the vicious cycle ended when characters were chasing each other round a phone table with no motive, and with very little laughter from the audience.

All of the Poker Players suffered from this same failure to decide who they really faced in the mirror each morning. Roy the Accountant (Lee McConnell) and Murray the Cop (Ray Morris) were the easiest to believe, even though they had not decided how their professions affected the way they would handle the specific problems of the play or their general attitudes. Speed (Timmerman Walker) and Vinnie (Terry Snead) did not have the professional labels to help them find character traits. Instead they played loudmouthed and dumb,

respectively.

The strain of working with limited ideas showed in their lines. If they don't know who and what they are as ordinary people, it is hard not to see them as young actors doing a schtick.

The Pigeon sisters, played by Judy Howle and Jill Springer, reactivated the pace of the show. They appeared in the second act, with Oscar anxious to chase them to ground. Felix, living with Oscar while his wife is divorcing him, could not get the heart to join in the hunt, and soon spoiled Oscar's chances with them.

In the meantime the sisters were funny -- we knew what they wanted and loved their enthusiasm in the game. Their characters were incredibly zany, but they listened and reacted with a directness that made us believe, yes, that's how they survive every day.

In general, details and truth got the short end in this production. A sloppiness of choices emerged in both great and small details. Oscar wears a ridiculous blue and orange baseball cap; out of the five and ten. Why isn't it a team cap that might tell us something about his city, his

normal concerns?

In pushing to find the fussiness of Felix, Mr. Woods reached too far and found a fee quality. By suggesting the effeminate he ruined the comic tension created when a man acts in an inappropriately housewifeish manner.

The set, designed by Lindsey Foland, was functional and obviously took considerable care to put together. But I could never have guessed that it was on Riverside Drive without the program's help, and I felt it told me nothing about the ex-wife who had furnished it.

From soup to nuts, these careless oversights and others like them give the uneasy feeling that things fell apart somewhere in rehearsals. Too much haste, too little thought -- an audience at this particular theater pays a good price for an evening out. They are not demanding high art, but they have a right to expect polished entertainment.

Neil Simon will sell himself, the audience will have a good time anyway, but everyone involved on the stage has to have a higher standard for the caliber of his own work.

The show will run through the weekend of April 22nd.

You won't check your watch during 'The Fury'

By Ina R. Hark

Brian da Palma undeniably possesses immense talents as a filmmaker. But he also has such a need to mark each film with his personal signature that the da Palma touch sometimes overwhelms the actual concerns of the individual films. This has become a common fault of younger, more self-conscious directors striving to practice the *auteur* theory.

Happily, da Palma's latest effort, *The Fury*, while immediately recognizable as one of the director's films, avoids many of the pitfalls of

his earlier works. *The Fury* combines the iconoclastic, off-the-wall satire of his first films, which culminated in *Phantom of the Paradise*, with the mystic, supernatural concerns of *Carrie* and *Obsession*. It utilizes the restless, panning camera, the slow motion in times of crisis and the Hitchcockian angles and situations, which have become almost clichés in da Palma's films. However, these devices are not as obtrusive as they have been before.

The theme of the film is a central one for da Palma: a person who is somehow "different," yet talented, is

tormented and exploited by society until he revenges himself on guilty and innocent alike with a "fury" that leaves the viewer's sympathies somewhat compromised.

The plot upon which da Palma hangs the theme this time obviously resembles that of *Carrie* in that it deals with two teenagers who possess psychic powers. Robin Sanza, son of Peter Sanza, an agent for a top secret government bureau, is kidnapped by members of his father's agency during a Palestinian guerrilla raid which the agency has staged. Robin

believes his father has been killed in the raid, but Peter survives and begins trying to locate his son while evading the clutches of the government men.

The crucial role in the film belongs to Gillian, another psychic youth who is in telepathic contact with Robin. The agency, one assumes, wants to pair her with Robin in their attempts to develop psychokinetic powers into some sort of secret weapon. (This part of the plot is not very clear, but this is the kind of movie in which specifics are not really required.) Peter

wants to use her to track down his son, but he must first pry her away from the spy-controlled institute where she is being studied. Things turn out very badly for all concerned, except the special effects men.

When the psychic fireworks erupt, *The Fury* is neither as terrifying nor as involving as *Carrie*, simply because it is harder to identify with a world of super-spies and a lavishly furnished school for promising psychics than with the problems of being rejected at a small town high school. But *The Fury* is less uneven than *Carrie* and its elements combine into an intriguing whole. The situation of Big Brother stealing our children perfectly suits the feelings of paranoia which always lurk beneath the surface of the director's films.

Da Palma has always done well by his actors, and the acting in *The Fury* is uniformly excellent. Kirk Douglas gives one of his least caricatured and most affecting performances as Peter. Young Amy Irving, the one prom survivor from *Carrie*, is most impressive as Gillian. She remains completely natural and convincing whether she is eating a hot fudge sundae or going into telepathically-triggered hysterics. The role of Childress, leader of the bad guys, is tailor-made for John Cassavetes' blend of charm and depravity. Charles Durning and Carol Rossen turn in their usually reliable performances as two parapsychologists. And da Palma even provides a creditable comeback for former *Mad Housewife* Carrie Snodgrass. The film's photography and editing are also impeccable.

The one problem with *The Fury* is its resolution. Da Palma can delineate engrossing conflicts, but his idea of solving them is to kill off as many of the main characters as he can get away with.

The ending catastrophes are often cinematically dazzling—the climax of *The Fury* is mind-blowing in more ways than one—but the nihilism involved always makes one regret getting wrapped up in all those characters' problems in the first place. But that is perhaps da Palma's intention.

I always judge the emotional effectiveness of a movie—as contrasted with its intellectual or aesthetic merits—by how many times I consult my watch during the screening. In *The Fury* I didn't look once.

Spotlight

(Continued From Page 14)

my own judgement and instincts and in this case they were right.

Osceola: How do you as an actor create your characters?

Kaplan: All the years I've lived, I've met people. I've known people, and whenever I take a part, I play a little bit of somebody. I play a little bit of my father, you see, in *The Sunshine Boys*. That character has a little bit of my father in him; it's the way my father is. This is what fascinates me. This is why I say you have to have a little age on you, to have known a lot of people. Maybe someday I'll play you, facets of you, things that you do and say. This is where an actor gets his material; he can't get it all from himself. He's only the vehicle, the thing he presents to people.

Osceola: But you've also directed numerous plays as well. How do you approach them as a director?

Kaplan: The first thing I do when I find a play I want to direct is read it. I read it and I read it and I read it and I read it. When I cast, I look for an "essence." I don't care mostly about the size of a person, though I don't think you can take a 22 year old kid and say "here's a 45 year old man." So the age has to be close, but I'm not definite about that. When I directed *The Glass Menagerie* I had a fellow who was about 42 playing Tom, and usually Tom is played by a youngster. But he had the quality.

Osceola: Do you see any real problems in Columbia theatre? For example, do you feel that it suffers because most of the people involved work at other professions during the day?

Kaplan: The thing to say here is that there are not any real problems. Some directors complain because they don't get good reviews, that they don't get proper appreciation for their work and the work of their actors, because they put in an awful lot of time and work and effort, which is true. Well, I think that if a person goes down to look at a play and he doesn't like it, why should he say it's good just because they put a lot of work into it? And why should a reviewer do the same thing? I have never discussed, in all the years I've been in plays, with a reviewer, about a play that I was in or directed, because I think that's their business and this is my business. I do things my way because I like it and if a reviewer doesn't like it and thinks I've done a bad job,

then that's his privilege.

But I don't think there's any real problem here. We have a fount of actors in this town that can do most any play. Quite often here, at Workshop theatre, or Town Theatre or USC, you see good acting and you see bad acting. Well, some people are learning and if you don't give them a chance to be bad in a play, where can they ever be good? So that's not a problem. Let them work a little more.

Osceola: You mentioned reviewers. What function do you think they should perform?

Kaplan: I think what we don't have here is reviewers who take a play and tell the actors and director what they did good and what they did bad and how to change it. I think that's what we need. I think that's constructive criticism. We need constructive criticism.

But I don't think there's any problem. There are people coming in and going out. If a man becomes a very good actor in Columbia, he takes off for New York. This is a fount; you come here, you start in a play, you're lousy, you keep going, you get better and better, and then you really get good and you get fascinated with it, you go off and try to make a profession of it. If it doesn't work out, you come back and enjoy it as an avocation, which is what I do. I do it for fun. And if I can get paid for it, that's gilding the lily. That's beautiful!

Osceola: What advice would you give to beginning actors?

Kaplan: Well, there's one thing that I've discovered in doing plays. If I don't like a play, then I have difficulty learning the lines. So I don't do plays I don't like, just for the sake of being in a play. One of the things that I do is to go to see every play that opens in this town and I think that anybody who wants to learn about acting should go to plays and to go in with a discerning eye, to watch how people do things. This is the way you learn.

It's impossible, in my opinion, to teach a creative art. You can't teach playwriting. You have to write. You want to act, you have to act. But it's informative, it's interesting, and it's good to see how other people, good people, do things. You can learn how to walk, how to talk and how to sit on stage, and how to mix a drink. You can't learn depth and you can't learn instinct and you can't learn talent, but you don't know if you've got it until you try. So go. Be in plays. Work with people who are good. Watch them carefully. Dig deep.

Television

To be missed, but not mourned

By Dan Lackey

On Wednesday March 29 "The Carol Burnett Show" went off the air, after eleven years on CBS. The final show was a two hour special which included highlights of past seasons, and Miss Burnett closed it, as she has all the other shows, with her lullaby finale "I'm so glad we had this time together..."

Since this reviewer wasn't about to cry, he strolled into the kitchen and built himself a sandwich.

I am not really a Carol Burnett fan, and perhaps this is why I sometimes happened to enjoy her show so much. I often found her an accidental pleasure -- like a visit from an unmarried but unspinstery aunt who travels a lot and is really "with it".

Movie critic Pauline Kael once wrote of Burnett: "She is one of the least self-infatuated of the inspired comics, and her professional modesty is the extra blessing that makes you feel good when you watch her TV show. Carol Burnett ... isn't self-congratulatory... and she manages to behave like a level-headed, nice woman."

These same qualities are shared by Dick Van Dyke, comedienne Burnett's comedian counter-part, beside who she's best described

So it was a curious surprise when Van Dyke actually turned up as a temporary addition to the Burnett troupe this final season (joining Vicki Lawrence and Tim Conway, and replacing Harvey Korman-- if indeed he could really be replaced -- who left for his own sitcom on ABC).

Paired with Burnett, Van Dyke only doubled the niceness which makes the nuttiness of both such a pleasant surprise. As became clear in his 1977 summer replacement variety show "Van Dyke & Company", Van Dyke is a Chevy Chase disguised in a Mike Douglas suit. And Burnett, despite (or to spite) her house-wifely respectability has always had in tow a very tart tongue and some truly gruesome physical comedy (that crazy bag of spastic gestures her brand of **National Lampoon** nihilism, even earned her the criticism of two young feminist comediennes for insensitivity to brain-damaged people). To round out the comparison: Burnett is a good singer, though not really "a singer" -- in her special last year with Beverly Sills she showed a little bit of Julie Andrews, a lot of Ethel Merman; Van Dyke is a good dancer, though not really "a dancer" (like, say, Ken Berry) -- he has never taken a lesson but he often surprises us (and pretends to surprise

himself) by working like a boyish Ray Bolger.

A few years ago, gushing praise for Mel Brooks and company upon the release of their movie **Young Frankenstein** I wrote that "watching this cast it's easy to fall for the most maudlin movie myth of all -- that making comedies is simply a matter of funny people having fun together."

The Burnett show glowed some reality behind it -- in Carol's big-sisterly affection for her look-alike Vicki Lawrence, and especially in the notorious stage rapport of Korman and Tim Conway. Conway never struck me as funny as he obviously struck his friend and colleague Korman.

But I enjoyed his humor on the Burnett show second hand, as it were, by taking delight whenever he happened to destroy Korman with a surprise line or an unexpected piece of business.

Don't really mourn its passing, but the show was nice to have on tap.

Old Business:

"*Having Babies*", a premiere series billed in this space (Osceola March 17) as the show with the worst title in recent memory, has changed its name. The series, which deals with the work-a-day adventures of a beautiful female gynecologist, is now titled "*Julie Farr, M.D.*"

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Fiction

Contretemps

by Joseph Harris

At forty-five, Milton Hayworth was one of the most successful businessmen in Southway. He was one of five millionaires comprising the principal wealth of this small city. He considered himself a self-made man, and he never missed an opportunity to point this out when compared to the other four scions who were to the manor born.

Success was his in spite of a family background in which finance was conspicuously lacking, and with a college career of only one year. His civic affiliations were legion, and he was looked upon by many in Southway as a kind of perennial "man of the year." His success was often used as a model for the youthful aspirants of big money, as living proof that free enterprise was still alive and that one didn't have to be born with the taste of silver in his mouth.

On a particularly pleasant spring afternoon when Milton Hayworth returned from his lunch hour, he found quite a surprise waiting for him in his office. Sitting in a large leather chair usually reserved for corpulent businessmen was his son, Milton, Jr.

The boy, muscular and almost as tall as his father, sat nervously picking at his chin. His blond hair hung precisely to the collar-length regulation of his school, and his blue blazer and gray trousers were both about one inch short of this year's rapid growth.

When he saw his father he made an awkward attempt to get up, but remained seated when Milton Hayworth, Sr., surprised but enthusiastic, came over and pumped his hand and patted his shoulder.

His "Hello, Son," carried with it the implication of all the genuine pride he felt for this reasonable facsimile of himself. He looked admiringly for a moment at his sprouting son, but found it impossible to remember how he had looked on that day sixteen long years ago when he saw him for the first time. "Don't tell me spring holidays are already here?" he said.

"No, sir."

Milton, Sr.'s expression changed to one of foreboding. "Then why are you out of school? Is something wrong?"

Milton, Jr. shifted uncomfortably in his chair, lowered his eyes, and frantically fingered the pimple on his chin. Somehow, the words just wouldn't come out.

Suspicious of doom, but reluctant to bring it forth too bluntly, Milton, Sr. sat down at his shiny walnut desk and took a cigar from an ornate wooden box. Slowly, methodically he rested his elbows on the desk while he let the flame of the desk lighter lick the cigar to a white, even ash. Through the smoke he glanced at his son. "You haven't run out of money, have you, son?" He flashed a smile. "Overdrawn you allowance?"

"No, sir."

Milton, Sr. leaned back in his silent swivel chair, still dreading the voice of the unknown. "Then what's your problem?"

The boy kept his eyes lowered. "I'm in trouble, Dad." There was a plea for mercy in the way he used the proper noun.

Immediately, at the mention of the word "trouble", Milton Hayworth retreated within himself. All his life he had skirted trouble. One of the crowning benefits of his money, as he saw it, was its ability to buy himself out of that whole scale of human misery, all the way from petty irritations to the real thing. A spurious business trip to New York or Florida had many times saved him from a troubling situation. And now, as he looked at his son, he almost hated him for

bringing that horrid word into his life again. He didn't care what his children did as long as they stayed out of trouble; that was his credo, the only thing he had really ever wanted of them. But just what kind and degree of trouble could a sixteen year old boy have, he asked himself. Surely not very serious. A girl? Has he gotten some girl in trouble? But when he observed Milton, Jr. more closely, he dismissed that possibility immediately.

"Well, son," Milton, Sr. said, forcing a faint smile, "What good is a father if you can't turn to him in the time of trouble? Don't you think enough of your old man to confide in him?"

"Yes, sir."

The strain of his impatience finally erupted in, "Well?"

Milton, Jr. still found it almost impossible to utter the words. He couldn't use the same bravado before his father that he had used with his classmates. With excruciating effort he finally said: "I've been expelled, Dad."

Milton Hayworth bit hard on his cigar and looked sternly at his son. Before he could answer, a buzzer on his desk sounded. He quickly flicked a button and spoke into the sound box. "Miss Jenkins, please see that I'm not disturbed for the next hour ..." A long pause and then, "Well, tell him I'm tied up and I'll see him tomorrow at the same time ... yes, yes ... I'll sign it later, Miss Jenkins." He clicked the speaker off. He turned to his son. "Expelled?" he said bluntly.

"Yes, sir."

He rolled his cigar appreciatively, hating to ask the next question. "For what?"

"They said I cheated."

"Did you?"

"No, sir."

"Then why would they say it?"

"I don't know."

"Yes, you do know. Did you cheat?"

"No, sir."

"Who said you cheated?"

"Mr. Webster."

"Who's he?"

"My English teacher."

"Why would he say you cheated if you didn't?"

"He doesn't like me."

"How do you know he doesn't like you?"

"You know how it is—you can tell when somebody doesn't like you." His finger went nervously back to his chin. "He doesn't say anything to the others when they cheat. He just pretends not to see them."

"You mean the other boys cheat?"

"Yes, sir. Practically all of them do."

"But you don't."

"No, sir."

Milton Hayworth almost bit the end off his cigar. He leaned forward and slapped the desk angrily. "Stop picking at you face." He simmered a moment in silence. "It's one thing to cheat in class, but it's another thing to lie to your father about it. Now I want the unvarnished truth out of you. Did you cheat or not?"

Milton, Jr. avoided his father's searching stare. "No, sir."

"Then what did Mr. — what did your teacher say you did?"

"He said I copied Jack Spencer's paper, and all I did was borrow some paper from him."

"What kind of paper? Blank paper?"

"Yes, sir."

"Are you sure?"

"Yes, sir." The boy lifted his right leg and rested it at a right angle on his left knee. He traced the design of his plaid socks with a nervous finger. "Jack accidentally left part of his test paper with the other paper," he explained. "But I didn't look at

it!" he added quickly. "You got to believe me, Dad. I didn't —"

"I see, I see." Milton, Sr. drew long and hard on the cigar. A fleck of white ash floated down and settled on one of the baroque dancing figures of his Countess Mara Tie. He leaned back and looked out the large window behind his desk. His gray temples caught the afternoon sun, and for a moment his head looked as if it were framed in a silver halo.

He rolled the cigar over and over between his thumb and fingers. An expression of extreme impatience settled on his handsome, tanned face. He stood up and gazed out the window, his large hands tentatively clasped behind him. His Brooks Brothers suit neatly draped his tall frame, giving him the deceptive appearance of a man once athletically inclined.

"If there is one thing I can't tolerate," he said grimly, without turning around, "it's cheating." He spoke the last word so that it filled the room like an ubiquitous ghost.

After a long and tense silence, he turned and faced his son. "You don't seem to realize the seriousness of this." There was a note of desperation in his voice. "Where do you think I would be today if I cheated? What kind of reputation do you think I would have? Do you suppose anybody would do business with me?" He paused as if giving these rhetorical questions serious thought, and then continued. "It's been said a thousand times, but it's worth saying again — when you cheat you just cheat yourself."

The boy faced his father's anger, then lowered his eyes without reply.

"Here I give you every opportunity in the world to make something out of yourself," Milton, Sr. went on heatedly, "and this is the way you repay me." He walked back and forth in front of the window, trying to dissipate some of his anger. "I send you to a private school, give you good clothes, plenty of spending money, and this—"

He extended his hand in a gesture of futility and then dropped it at his side. "How many boys do you suppose would give their right arms for your opportunities. Why if I had had half of what you have when I was a boy —"

Then for yet another time, the son heard from the father the story of the rise of the Hayworth empire. Its resemblance to the saga of Horatio Alger in nowise detracted from the enthusiasm with which the father told it. He labored at the point of his having been honest all the way, and righteously pointed to the results of this honesty.

"But I tried to explain what happened," Milton, Jr. pleaded, almost in tears when his father paused.

"Do you realize what this would do to your mother if she knew?" Milton, Sr. seated himself wearily in his chair. A resigned expression lighted his face and his voice was suddenly more compassionate. "Oh, I'm not blaming you for everything. Part of it's my fault. I've been too soft with you kids — you and Carol both. You don't know how to appreciate what you have. I should never have given Carol that car for one thing," he added, assuming a trancelike silence for a few minutes. Then he emerged, a man determined to act. "But from now on I want you to remember one thing —"

He saw his son was crying, bent over with his head in his hands, sobbing. The spectacle of this big adolescent weeping at once embarrassed him and pleased him to know that his authority was at least respected.

He got up and went around the desk. He put his hand on the boy's shoulder. "All right, son. It's not

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Fiction

Contretemps

(Continued From Page 18)

that bad. Get a hold of yourself. We'll straighten this out."

"I don't want Mom to find out," Milton, Jr. wiped his face with the back of his hand. "That's why I came to see you first."

"Your mother isn't here."

"She isn't?" The boy seemed almost happy as he looked up at his father.

"She's in New York with the Creightons."

Milton, Jr. took out his handkerchief and blew his nose. He straightened up in the chair. "The headmaster said he was going to wire you or call you -- about me coming home."

Milton Hayworth started to say, "It probably came to the house," but he caught himself when he remembered that he hadn't spent the night at home. What he did say was: "Maybe it came after I got to work." he went back to his chair and sat down. "Go in the lavatory and wash your face," he said. "I'll get plane reservations for tonight. We'll have you in school by tomorrow morning."

Milton, Jr. stood up and stretched to his full height. "I don't think old Screwball Webster is going to be too happy about seeing me again."

"You let me take care of that." He gave a half-hearted grin. "I'd be a hell of an old man if I couldn't handle a school teacher."

"Thanks, Dad." His relief showed in his smile, and there was a new look of confidence in his step as he headed for the lavatory.

For all his bravado, Milton Hayworth dreaded the ordeal of facing the academic lions. It was so embarrassing. There would be the inevitable apologies and the proper contrition given to, of all people, pedagogues. He would have to grit his teeth hard to bear that. But it had to be done.

That last appeal from the school for funds, he thought; he shouldn't have ignored it. Schools were always wanting money. Maybe it wasn't too late; it was never too late for money. A sizable check to the building fund, belatedly but tactfully presented, might smooth the way for business as usual. He got a warm feeling in the pit of his stomach when he thought about it. It was the same feeling that had told him what to do in many a business deal. Sound policy, it whispered.

When he saw his son come out of the lavatory, freshened and cheerful, he stood up and reached into his pocket. He took out a couple of bills and held them out to him. "Here, you'll need some money. Go on to the house -- or go to a movie if you want to. But meet me at Marti's at five-thirty for dinner. I'll have the plane tickets, and we'll fly back tonight."

Milton, Jr. took the money. He adjusted the knot in his school tie. "You're the best" -- and feeling a lump rising in his throat, he added only -- "thanks Dad."

Milton Hayworth put his arm around the boy's shoulder and steered him to a door marked "Private", which opened into the hall. There was no need to send him through the outer office and give the staff cause for comment. Although he was not the hugging kind of father, he made an awkward attempt at it and patted his shoulder. "Keep your nose clean now. Don't worry. Everything will turn out all right, you'll see. We'll show 'em what the Hayworths are made of."

Milton, Jr., unaccustomed to this physical display of affection from his father, made a mawkish attempt to return the hug, and then walked briskly down the corridor, where he turned and smiled at his father.

Ten minutes later, Milton Hayworth left his office by the private door, after telling Miss Jenkins that he was gone for the afternoon, and to cancel all appointments for the next day. He walked two blocks to a drug store, bought some fresh cigars, and went into an obscure phone booth at the back of the store. He had to try several times before he got his number.

"Bernice," he said after a long attempt at proper connection. "Is that you? You talk like you've lost your teeth... Well, you shouldn't try to talk with a mouthful of bobby pins ... yeh, yeh, the same to you, darling... Listen, honey, I can't make it tonight... I'll see you in a couple of days... same place, same time... Oh hell, it's a long story... I'll tell you about it. It's about Milt, Jr. ... No, he's not getting married... Just keep the faith, baby, and I'll see you in a couple of days... I'll call you ... yeh,

yeh... same to you... Goodbye, darling."

He sat for a moment in the phone booth thinking about Bernice, sixty miles away in another town. It was a crime he couldn't see her tonight of all nights. Good, old Bernice; sensible, sweet, considerate, and so understanding. Three whole years and not the breath of a scandal. Bernice was one in a million. God, what a woman!

He opened the booth door and stepped out. In the street he gauged his direction and started toward the airline office. He lighted a new cigar, stopping only long enough to protect the flame against the wind. His train of thought was interrupted at intervals when he was hailed by some person along the street.

What would he say to those Ichabod Cranes tomorrow? For one thing he'd tell them how utterly he loathed cheating, and how he would see to it that his son would never again make such a mistake. And he'd tell them how honesty had paved the way for his success, and how he intended for Milton, Jr. to follow in his footsteps. And he'd also tell them...

"Hellow, Bill!" He stopped in his tracks to shake the hand of a fat, little man in a seersucker suit. "How's the family?"

"Just fine, Milton. I've had a new one since I saw you last."

"Really! Well, congratulations! Been staying home nights I see."

Reciprocal laughter.

"How's it been with you, Milton?"

"Fine, couldn't be better."

"Good." Bill was already poised on the first leg of departure. "You and the family drop around, Milton."

"Sure, Bill. You do the same. Say hello to Margie and the kids."

"Will do. So long, Milton."

And another thing he'd tell those pedagogues, he decided as he walked on, was that education wasn't all book learning, that character building was more important in moulding young minds and teaching them to resist such temptations as...

When the airlines office came into view, he quickened his step, certain that the ordeal ahead could be handled as business as usual.

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LET ME buy your misc. garage sale items of furniture, linens, household items, etc. and save you the worry of a sale. 356-0689. 3/10

A NEED FULFILLED! "Parents' Excuse Book for Students" Thirty pre-printed excuse forms for your child's absence or tardiness. Just check the reason, date, and sign. A must for the busy parent. Welcomed by school administrators. Send \$1.00 plus 20¢ postage for each copy. WELLINGTON HOUSE, Box 16044-B, Greenville, S.C. 29606. 3/21

MAIL-IN FORM FOR CLASSIFIED ADS DEADLINE - TUES. 4 P.M.

SEND AD TO..... OSCEOLA
P.O. BOX 5033
COLA. S.C. 29250

NO. OF
WORDS _____

NO. OF
ISSUES _____

PAYMENT
SENT \$ _____

PAYMENT MUST BE SENT WITH AD, NO EXCEPTIONS

Sample Word Count

1 2/3 4 5 6 7 8 9 10 11
Wanted S.C. Tobacco Leafs J.J. Doe 100 Main St.

RATE CHART

MINIMUM \$1.75 ON ANY AD

Number of Issues	One	Two	Three	Four	Five	Six
Up to 20 words	1.75	3.05	4.43	5.62	6.93	8.21
21 - 25 words	2.20	3.82	5.54	7.02	8.69	10.26
26 - 30 words	2.64	4.59	6.65	8.42	10.40	12.37
31 - 35 words	3.07	5.35	7.72	9.82	12.11	14.36
36 - 40 words	3.51	6.10	8.86	11.23	13.86	16.42
41 - 45 words	3.95	6.88	9.96	12.64	15.62	18.47
46 - 50 words	4.39	7.65	11.07	14.04	17.82	20.57
51 - 55 words	4.82	8.59	12.15	15.44	19.04	22.57
56 - 60 words	5.27	9.16	13.26	16.85	20.79	24.62
61 - 65 words	5.71	9.94	14.39	18.25	22.55	26.73
66 - 70 words	6.15	10.69	15.50	19.66	24.30	28.78
71 - 75 words	6.58	11.45	16.58	21.06	25.97	

Legal Notices

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
Eugene A. Laduzenski,
Plaintiff,

-vs-

Burk Properties, Inc., and
William J. Burk,
Defendants.
IN THE COURT OF COMMON
PLEAS

Docket #78LP400601
ORDER OF PUBLICATION
HAVING READ and filed the
Petition of Walter W. Brooks,
attorney for the Plaintiff herein,
and it appearing that this is an
action for damages resulting
from breach of contract and
further, that the Defendant,
William J. Burk, cannot, after due
diligence, be located in said
County and State.

IT IS ORDERED that service in
this matter be made on the
Defendant, by publishing copies
of the Summons and this Order,
in a paper of general circulation
in Richland County, South
Carolina, once weekly for three
(3) consecutive weeks and by
forwarding a copy of the
pleadings to the Defendant,
William J. Burk, at his last
known address.

John R. T. Major
Clerk of Court of
Common Pleas
Richland County, South Carolina
Columbia, South Carolina
March 22, 1978.

NOTICE

The original summons and
Petition was filed in the office of
the Clerk of Court on the 22nd
day of March, 1978.

PETITION FOR ORDER OF PUBLICATION

NOW COMES Walter W.
Brooks, attorney for the Plaintiff
herein, who would respectfully
show unto this Court:

1. That this is an action for
damages resulting from breach
of contract.

2. That the Defendant, William
J. Burk, being a resident of this
State has departed therefrom,
with interest to defraud his
creditors or to avoid the service
of a Summons or keep himself
concealed therein with like
intent.

3. That, although due and
diligent search has been made for
the Defendant William J. Burk,
the Plaintiff has been unable to
locate him in this County and
State, as will more particularly
appear from the affidavit of P.E.
Crolley III, a copy of which is
attached hereto.

4. That Plaintiff is informed
and believes that it is necessary
and believes that it is necessary
that it obtain jurisdiction of the
Defendant, William J. Burk, by
service by publication and it is
its wish that this Court issue its
Order allowing such service.

WHEREFORE, Petitioner
prays that this Court issue its
Order authorizing service of the
Summons, Complaint and Order
of Publication herein.

Law Offices of Walter W. Brooks
BY: Walter W. Brooks
Columbia, South Carolina
March 14, 1978.

Personally appeared before me
P.E. Crolley II, who being duly
sworn, says that he/she made a
due and diligent search for the
Defendant(s) Burk Properties
Inc.; William J. Burk, but that
after such search, remains
unable to locate said Defen-
dant(s) in this County or State.

P.E. Crolley III
SWORN and subscribed to before
me this 22 day of March, 1978.
Patricia E. Wylie (L.S.)
Notary Public for South Carolina
My Commission expires: 8-4-80
4/13 TB

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
Jeannette R. Paul,
Petitioner,

-vs-

David Vernon Paul,
Respondent.
IN THE FAMILY COURT FOR
THE FIFTH JUDICIAL
CIRCUIT

78DR400794
SUMMONS

TO: DAVID VERNON PAUL,
RESPONDENT ABOVE
NAMED:

YOU ARE HEREBY SUM-
MONED and required to answer
the Petition in this action of
which a copy is hereby served
upon you, and to serve a copy of
your Answer to the said Petition
on the subscriber at their offices,
2126 Devine Street, Columbia,
South Carolina, within twenty
days after the service thereof
exclusive of the day of such
service; and if you fail to answer

the Petition within the time
aforesaid, to Petitioner in the
time aforesaid, the Petitioner in
this action will apply to the Court
for the relief demanded in the
Petition.

Law Offices of Walter W. Brooks
BY: Walter W. Brooks
Attorney for the Petitioner
Columbia, South Carolina
March 21, 1978.

John R. T. Major
Clerk of Court

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
Jeannette R. Paul,
Petitioner

-vs-

David Vernon Paul,
Respondent.
IN THE FAMILY COURT FOR
THE FIFTH JUDICIAL
CIRCUIT

ORDER OF PUBLICATION
Upon reading and filing of the
foregoing Petition,

IT IS ORDERED, that the
Summons in this action be served
on the Respondent by publication
in "Osceola," a newspaper in
Richland County, South Caro-
lina, once a week for three (3)
successive weeks, the first
publication to be made not more
than ten (10) days from date of
this Order.

John R. T. Major
Clerk of Court for
Richland County
Columbia, South Carolina
March 22, 1978.

NOTICE

The original Summons and
Petition was filed in the Office of
the Clerk of Court on the 22nd
day of March, 1978.

4/13 TB

PETITION FOR ORDER OF PUBLICATION

The above entitled action has
been commenced in this Court,
the object and prayer of which is
to obtain a divorce between the
parties hereto; that upon
information and belief, diligent
search has been made to locate the
Respondent, David Vernon Paul,
but he cannot be located within
this State and his whereabouts
are unknown to the Petitioner
and her attorney.

WHEREFORE, it is respect-
fully prayed that an Order of
Publication be issued herein.

Law Offices of Walter W. Brooks
BY: Walter W. Brooks
Attorney for Petitioner
Columbia, South Carolina
March 21, 1978.

4/13

Personally appeared before me
P.E. Crolley III, who being duly
sworn, says that he/she made a
due and diligent search for the
Defendant(s) David Vernon Paul,
but that after such search,
remains unable to locate said
Defendant(s) in this County and
State.

P.E. Crolley, III
SWORN and subscribed to before
me this 21st day of March, 1978.
Patricia E. Wylie (L.S.)
Notary Public for South Carolina
My Commission expires: 8-4-80.
4/13 TB

STATE OF SOUTH CAROLINA

COUNTY OF RICHLAND.
JEANNETTE T. GRAY,
Plaintiff,

-vs-

JAMES GRAY,
Defendant.

IN THE FAMILY COURT
78 DR 400655
SUMMONS

TO THE DEFENDANT ABOVE-
NAMED:

YOU ARE HEREBY SUM-
MONED and required to answer
the complaint in this action, a
copy of which is herewith served
upon you, and to serve a copy of
your answer to the said
complaint on the plaintiff or her
attorney, Lincoln C. Jenkins, Jr.,
at his office, 924 Hampton Street,
Columbia, South Carolina,
within twenty (20) days after the
service hereof, exclusive of the
day of such service, and if you fail
to answer the complaint within
the time aforesaid, the plaintiff
in this action will apply to the
Court for the relief demanded in
the complaint.

Dated at Columbia, South
Carolina, on the 7th day of
March, 1978.

LINCOLN C. JENKINS, JR.
Attorney for Plaintiff.

Countersigned by:

John R. T. Major
Clerk of Court.
NOTICE

YOU WILL PLEASE TAKE
NOTICE that the original
summons and complaint in the
above entitled action, the object
and prayer of which is a divorce,
a *vinculo matrimonii*, was filed in
the office of the Clerk of Court for
Richland County on the 9th day
of March, 1978.

LINCOLN C. JENKINS, JR.
Attorney for Plaintiff.
Columbia, S.C.
March 9, 1978.
3/31

PETITION

State of South Carolina
County of Richland
IN THE RICHLAND COUNTY
FAMILY COURT

Geraldine Greene Bedenbaugh,
Petitioner,

-vs-

Charles Bedenbaugh,
Respondent.

The above entitled action has
been commenced in this court,
the object and prayer of which is
to obtain a divorce between the
parties hereto; that upon
information and belief, diligent
search has been made to locate
the Respondent, Charles
Bedenbaugh, but he cannot be
located within this State and his
whereabouts are unknown to the
Petitioner and her attorney.

WHEREFORE, it is respect-
fully prayed that an Order of
Publication be issued herein.

JOHNSON, TOAL &
BATTISTE, P.A.
BY: I.S. Leevy Johnson
Attorney for Petitioner
Columbia, South Carolina
February 14, 1978.

SUMMONS

State of South Carolina
County of Richland
In The Court of Common Pleas
Southern States Banana and
Fruit Company,

Plaintiff,

-vs-

Tom Elliott, (in lieu of and in
substitution for Ellen L. Butler
former Tax Collector for
Richland County); the heirs at
law of Ellen McBeth, their heirs,
executors, administrators,
successors, or assigns; Ted
McBeth and Dorothy McBeth,
their heirs, executors, admin-
istrators, successors, or assigns;
the lineal descendants of Cleo
McBeth, Terry McBeth, Gwen-
dolyne McBeth, McKinley
McBeth, Mamie McBeth, Esther
McBeth, and Lizzie McBeth, their
heirs, executors, administrators,
successors, or assigns; and any
other person or legal entity, who
has or claims any right, title,
interest, or lien in or to the Real
Estate described in the Com-
plaint herein, any unknown
adults being as a class designated
as John Doe and any unknown
minor or persons under other
legal disability being as a class
designated as Richard Roe,
Defendants.

YOU ARE HEREBY SUM-
MONED and required to answer
the Complaint in this action, a
copy of which is herewith served
upon you, and to serve a copy of
your Answer to the said
Complaint on the subscribers at
their offices, 2019 Park Street,
Columbia, South Carolina,
within twenty (20) days after the
service thereof, exclusive of the
day of such service, and if you fail
to answer the Complaint within
the time aforesaid, the Plaintiff
in this action will apply to the
Court for the relief demanded in
the Complaint.

QUINN & SMITH
By Christopher F. Allison, Jr.
Attorneys for Plaintiff
NOTICE

TO THE DEFENDANTS ABOVE
NAMED:

TAKE NOTICE that the
original summons in the above
captioned action of which the

foregoing is a copy, together with
the complaint alleging a cause of
action to remove any cloud on
Plaintiff's title to this property
by virtue of the tax title in the
chain of title, together with
notice of Lis Pendens, were filed
in the Office of the Clerk of Court
for Richland County on the 14th
day of March, 1978.

QUINN & SMITH
By Christopher F. Allison, Jr.
Attorneys for Plaintiff
Columbia, South Carolina
March 15, 1978

NOTICE OF LIS PENDENS

NOTICE is hereby given that
an action has been commenced
and is pending in the Court of
Common Pleas for Richland
County upon Complaint of the
above named Plaintiff against
the above named Defendants for
the purpose, among other things,
of removing any cloud on its title
to this property by virtue of the
tax title in the chain of title. The
property is described as follows:

All that certain piece,
parcel or tract of land,
together with any im-
provements thereon,
situate, lying and being
near the Town of East-
over, in the County of
Richland, State of South
Carolina, containing
18.38 acres, more or less,
and being more particu-
larly shown as Tract A
on a plat prepared for Zoe
D. Sanders by William
Wingfield, Registered
Surveyor, dated May 30,
1975, and recorded in the
RMC Office for Richland
County in Plat Book X at
page 4415; said tract
being bounded as follows:
On the North by property
now or formerly of
Jacobs and by property
now or formerly of
Dawson; on the East by
property now or formerly
of Taylor; on the South by
property now or formerly
of Thompson; and on the
West by property now or
formerly of Addison and
by Tract B as shown on
the aforesaid plat.

QUINN & SMITH
By Christopher F. Allison, Jr.
Attorneys for Plaintiff
Columbia, South Carolina
March 1, 1978

NOTICE OF THE APPOINTING GUARDIAN AD LITEM NISI

TO THE DEFENDANTS
HEREIN, WHOSE ADDRESSES
AND OR NAMES ARE UN-
KNOWN, INCLUDING ANY
THEREOF WHO MAY BE
MINORS OR UNDER OTHER
LEGAL DISABILITY, IF ANY,
WHETHER RESIDENTS OR
NON-RESIDENTS OF SOUTH
CAROLINA, AND TO THE
NATURAL, GENERAL, TESTA-
MENTARY OR OTHER GUAR-
DIAN OR COMMITTEE, OR
OTHERWISE, AND TO THE
PERSON WITH WHOM THEY
RESIDE, IF ANY THERE BE:

TAKE NOTICE that the Order
appointing Robert C. Clawson,
Columbia, South Carolina as
Guardian ad Litem Nisi for all
persons whomsoever, herein
collectively designated as
Richard Roe, Defendants herein,
names and addresses unknown,
including any thereof who may
be minors or under other legal
disability, whether residents or
non-residents of South Carolina,
was filed in the office of the Clerk
of Court for Richland County on
the 14th day of March 1978.

YOU WILL TAKE FURTHER
NOTICE that unless said minors
or persons under other legal
disability, if any, or someone in
their behalf or in behalf of all of
them, shall within twenty days
after the service of the Notice of
this Order upon them by
publication, exclusive of the day
of said service, procure to be
appointed for them or either or
them or either of them a
Guardian ad Litem to represent
them for the purposes of this

action, then the Plaintiff will
apply for an Order making the
appointment of said Guardian ad
Litem absolute.

QUINN & SMITH
By Christopher F. Allison, Jr.
Columbia, South Carolina
March 15, 1978

4/7

SUMMONS FOR RELIEF
State of South Carolina
County of Richland
In The Family Court
Allen Chavis,

Petitioner,

-vs-

Barbara Blackman Chavis,
Respondent.
TO THE RESPONDENT ABOVE
NAMED:

YOU ARE HEREBY SUM-
MONED and required to answer
the Petition in this action of
which a copy is hereby served
upon you, and to serve a copy of
your answer to the said Petition
on the subscriber at their
offices, 1108 Blanding Street,
Columbia, South Carolina,
within twenty days after the
service thereof exclusive of the

day of such service; and if you
fail to answer the Petition
within the time aforesaid, the
Petitioner in this action will
apply to the Court for the relief
demanded in the Petition.

JOHNSON, TOAL &
BATTISTE, P.A.
By: Luther J. Battiste, III
Columbia, South Carolina
April 1, 1978

NOTICE OF FILING PETITION
TO THE RESPONDENT ABOVE
NAMED:

YOU WILL PLEASE TAKE
NOTICE that the original
Summons and Petition in the
above entitled action were filed
at the Richland County Family
Court, the object and prayer of
which is to obtain a divorce, a
vinculo matrimonii, and other
relief as set forth in the Petition.

JOHNSON, TOAL &
BATTISTE, P.A.
By: Luther J. Battiste, III
Columbia, South Carolina
April 1, 1978

4/20

**Cancer is often curable.
The fear of cancer
is often fatal.**



If you're afraid of
cancer...you're not alone.
But some people are so afraid
that they won't go to the
doctor when they suspect
something's wrong.

They're afraid the
doctor might "find some-
thing." This kind of fear can
prevent them from discover-
ing cancer in the early stages
when it is most often curable.

These people run the
risk of letting cancer scare
them to death.

American Cancer
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Don't miss these regular
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A monthly look at public policy in South Carolina

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Informed analysis of this year's race for governor.

*You won't read anything like it anywhere else in
the state.*

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*Funky cuisine and where to get it by OSCEOLA'S
roving gourmet*

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A consumer's guide to buying records



Piggly Wiggly

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DOUBLE STAMPS EVERY THURSDAY

COBLE

ICE MILK

$\frac{1}{2}$ GAL.
(LIMIT 3)

49¢

LETTUCE



39¢

HD



COKE

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36 ounce
Plus Deposit

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FRESH
-N-
FINE

39¢

LB.

(FAST FRIENDLY SERVICE
8:00 A.M. TO 9:00 P.M. MON.-SAT.)

'THE SUPER NICE SUPERMARKET'